

CENTER OF VISION

MASSART

MASSACHUSETTS COLLEGE
OF ART AND DESIGN

Issue #19
October 2017

Center of Vision

MassArt Student Magazine

We Stand Together

a letter from the team

EDITORIAL & DESIGN

Editor-in-Chief

David Gorelik

Secretary

Marlene Cole

Lead Designer

Nikki Chan

Social Media Manager

Alondra Armijo Morales

CONTRIBUTORS

Social Media Design

Adam Bertrand

Writers

Emma Sattler

Carley Byers

Jaryd Massaro

Faculty Advisor

Maura Smyth

Publisher

TCI Press Inc.

21 Industrial Ct

Seekonk, MA 02771

tcipress.com

MASSART

MASSACHUSETTS COLLEGE
OF ART AND DESIGN



STUDENT
GOVERNMENT
ASSOCIATION

As we move into the semester, it's easy to get swept up in the excitement of seeing friends or the daily routine of endless projects. But for some members of our community, it has been a particularly difficult time. In the past several weeks, various parts of the world have faced severe natural disasters. Hurricanes, earthquakes, and floods have constantly filled our news feeds and have impacted millions of lives, including those of MassArt faculty, staff, and students. We all have someone who has been directly affected by these events, and it is crucial for us to be understanding during these times.

Whenever tragedy strikes, it can be difficult to be so far away from loved ones. We may feel powerless, or frustrated by the lack of aid and intervention. There are still many ways that we, both as individuals and as a community, can support these affected countries. Look for fundraisers and donation drives in your area, or donate money to relief funds online or over the phone. Besides material and financial aid, spreading news and information about these events can be helpful in bringing awareness to the devastation that other people are currently experiencing. Even simply offering support to a friend or coworker can help.

Below is a list of organizations that are working hard to help all those affected. Please consider supporting them.

- United for Puerto Rico
- Topos Mexico
- UNICEF Mexico
- Hurricane Harvey Relief Fund
- AmeriCares
- International Rescue Committee

We must remember that we are all members of an international community, in which all of us benefit from solidarity, humanity, and compassion.

Sincerely,

The Center of Vision Team

FRONT COVER "In Wolf's Skin", Rebecca Bischof, Illustration '19

BACK COVER "Antique Car", Madelyn Sweet, Illustration '19

YELLOW

BY EMMA SATTLER

I revel in the color of insanity,
Of pure happiness and joy —
Vincent's ephemeral sunflowers
And the effervescence of lemon tang.

I dance in the color of nostalgia,
Of summer days ripe with romanticism,
Sunbeams through buttered swallowtails,
And the cool cotton of my sheets.

I ponder in the color of melancholy,
Of unrequited love pulsing between years of forgetfulness,
The plucking of acoustic guitars,
And the undertones of my skin.

I glow in the color of fear,
Of flashlights and search beams,
Nightlights and monsters,
Demons in the flames.

I sleep in the color of simplicity,
Of daisies, honeyed hexagons, dandelions,
Buttercups and retriever pups,
And the walls of a nursery now my sanctuary.



ILLUSTRATION "Flock", Caroline Barlow, Illustration '21

Past & President

THE LEGACY OF MASSART'S PRESIDENTS

by David Gorelik & Alondra Armijo Morales

ON THURSDAY, OCTOBER 5TH, Professor of Art Education at Pennsylvania State University, Mary Ann Stankiewicz, held a lecture in the auditorium about MassArt's history and legacy. Following the lecture, MassArt Professor of Art Education, Lois Hetland, led a discussion with Stankiewicz, former MassArt Presidents Kay Sloan and William O'Neil, and current President David Nelson. This event marked the beginning of President Nelson's inauguration, a sixteen-day event that encompasses several other college events, including open houses, gallery exhibits, and the Adderley lecture series, which will cumulate in an official inauguration ceremony and celebration on October 20th.

Professor Stankiewicz was invited to speak at the college to celebrate the release of her new book, *Developing Visual Arts Education in the United States: Massachusetts Normal Art School and the Normalization of Creativity*. Stankiewicz, who had no prior affiliation with MassArt, collected research for her new book at the college's own archives. Her book delves into the history of MassArt, which was formerly known as the Massachusetts Normal Art School (MNAS), a normal school designed to train art teachers. During the presentation, she provided

a brief history of the college's first five presidents, its ongoing struggle with state legislators, and the academic and social changes that it has experienced since its inception in 1873.

The lecture described a brief but insightful overview of MassArt's early history, which is rich and deeply rooted in the Boston community. It's almost sad to realize that much of this history is entirely unknown to the current MassArt public, even though many of its early programs helped pioneer what is now offered at the college. Likewise, many of the school's past challenges still resonate today. These sentiments were further emphasized during the discussion that followed the lecture.

Professor Hetland led the exchange, asking several questions to the former and current presidents. William O'Neil had served as president of MassArt from 1985-1996, and was followed by Kay Sloan, the first female president in the school's history, from 1996-2011. During the discussion, they each gave some insight on their time spent serving as president.

O'Neil explained how he had no art background, but later grew to love the artistic community of the college. He also described how he had faced many challenges during his tenure, from forces

OUR TOLD HOME
*Massachusetts Normal Art School,
Newbury & Exeter Streets, 1895.
Photo by Moses King*

both within and outside the college.

He clashed with faculty and senior staff members, and faced the aftermath of the state government's decision to cut art programs and funding. Several attempts to close MassArt were made, including the option of merging it with several other institutions. While many of these were rumors, O'Neil did mention that a merger with UMass Boston was seriously considered. Stankiewicz added that, during the early years of the school's history, MNAS faced abolition from the state as well. One idea was to merge it with MIT, in order for male students to receive scholarships to further pursue their drawing studies.

Sloan's presidency oversaw the development and initial stages of the "Master Plan", a series of large construction and renovation projects that would transform MassArt's campus. This included new residence halls (Artists' Residence and Treehouse), the Kennedy renovation, the Design and Media Center, and the upcoming Bakalar and Paine galleries renovation.

Sloan devoted her efforts to enhance MassArt's image and reputation, as well as establishing a dedication to civic

engagement and sustainability. She also described the challenges faced during former governor Mitt Romney's administration, in which MassArt was planned to privatize. Instead, the college helped form the New Partnership, a new model for state funding. It worked with legislators to make them see MassArt as a unique and special institution.

At one point in the discussion, Stankiewicz brought up MassArt's public image. Historically, she pointed out, both the legislature and the public did not know what kind of school MassArt (MNAS) would be. The public perceived it as a school for female art teachers, as normal schools were designed to train teachers, mostly female, to teach young children. In contrast, legislators thought that only male students should receive state funding to study drawing and other practical arts. Sloan concurred, stating that MassArt had always faced class issues as well. Fine arts were and still are very much associated with elite, private institutions like Harvard and MIT. MassArt, on the other hand, is and has always been more accessible, but has not been publicly viewed as comparable to

these other institutions. O'Neil also agreed, explaining that legislators constantly push the rhetoric that "private is always better than public." MassArt, as he points out, has always had to fight against that.

Wrapping up the conversation, Hetland asked the presidents what they wish they could have accomplished. Both former presidents described many respectable goals, including a greater recognition and promotion of diversity on campus, continued community outreach, building stronger bonds with the arts community of Boston, and securing more funding. President Nelson, who had been quietly listening during most of the discussion, made an intriguing point. The value of a society, he asserts, is more than just its financial wealth — it is also its well-being. The word "economy" does not only refer to finances; it also encompasses equity and justice. Because of that, he hopes that MassArt continues to be an integral part of the state's creative economy. MassArt matters to the Commonwealth, explains Nelson, "It would not be as culturally rich as it is without the college."



LEFT TO RIGHT

*Lois Hetland, Kay Sloan,
William O'Neil, David Nelson,
Mary Ann Stankiewicz*

FALL FASHION

at MASSART *turning staples into statements*

BY CARLEY BYERS



LEFT TO RIGHT

Graphic tee, Carley Byers, '21

Menswear, B Raad, '20

Embroidered Jacket, Carley Byers, '21

Thrifty Pendant, Lauren Pettey, '21

Thrifty Blazer, Lauren Pettey, '21

ONCE AGAIN, IT'S THAT TIME of year that so many of us have been waiting for: Fall. 'Tis the season of pumpkin spice lattes, horror movies, and the moment you run to your closet to find your favorite forgotten sweater. And just like the leaves change their color, fall fashion sees many reoccurring trends: black skinny jeans, the circle scarf, or the iconic short cut bootie. But here at MassArt, we do things a little differently.

We change these seasonal staples into statements. Fashion essentially is our identity; what we wear can be who we are or what we want to become. As creators, we have a need to express our individuality and beliefs through our art, and likewise, our fashion.

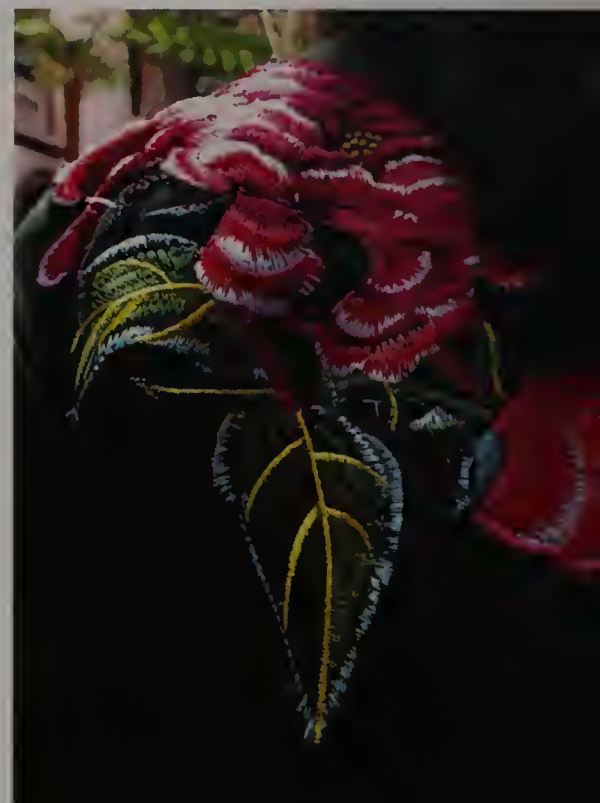
So much of what we wear can really reflect our individual values. At MassArt, many of us are extremely eco-friendly, and this sentiment is echoed in our community's fashion sense. Thrifting this fall is perfect if you are looking to find eclectic styles, save money, and have a positive impact on the environment. Fast fashion, the retail process of quickly producing cheap but trendy clothing, is one of the world's leading causes of textile waste and pollution. Seeking out local thrift stores like the Garment District, Savers, and Goodwill will not only benefit you, but help prevent textile waste as well. Try finding interesting statement pieces like embroidered army jackets or vibrant bombers. Freshman Lauren Pettey really tries to incorporate this into her wardrobe. "Thrifting allows you to get creative



with your outfits as well as promote sustainability", she says. "I look for pieces that speak to who I am. For fall, I usually go with fun patterned blazers or earth toned everyday wear." The best thing about vintage is you can find really unique pieces or high quality essentials at lower prices.

In menswear, versatility is always a priority. We have all seen the classic corduroy and the tired trench, but this season try a jacket that's on the bold side. Go for a look with clean lines and a sporty feel. The flight jacket or racer coat can be dressed up or down, and can go with everything from your favorite black T-shirt to a crew neck sweatshirt. Look for unique additions to classic designs like the incorporation of leather, fur, or hardware.

MassArt is truly a community of artisans, with students rocking everything



from self-embroidered pants to personal silk screened graphic tees. You can join in on the fun by making a fall favorite: statement necklaces. Bold pendants and chunky collars are all the rage. Try inspired upcycling by turning cans, shells, porcelain and any other everyday object into a one of a kind piece. Also consider taking a metals class — it might spark a hidden passion. Jewelry and Metalsmithing major Allie Keast took a chance on trying out an intermediary metals class and turned a sample piece into a beautiful and bold necklace, perfect for the new season. With both your art and fashion, be daring and don't be afraid to take risks.

One of the most prominent and possibly powerful trends in Fall Fashion 2017 is the undertones of the political statements seen in garments. In many cases, fashion has the ability to reflect the social climate of a given time period. We can see examples of this straight from New York Fashion Week, such as the Alice + Olivia's tees that read "Be The Change You Wish To See In The World", and Public School's caps stating the phrase "Make America New York", satirizing President Trump's campaign slogan. Expressing our beliefs through fashion will not only be a trend in fall 2017, but prospectively in many seasons to come. Whether it be a graphic T that screams your cause or a subtle pin that adds a detail element to your outfit, through fashion we can spread revolutionary ideas of change.

We say so much with what we wear. It could be that we thrift for the environment, make our own accessories, or even sport something for a larger cause. In all of these instances, we are taking what's vogue and putting a "MassArt" twist on it. So this fall, let's look at the trends, but at the same time, celebrate our colorful individuality. **C**



STUDENT GALLERY



1



2



3



4



5



6



7





9



10



11

WANNA SEE YOUR ART HERE TOO?

Email your work to snews@massart.edu and include your name, major, year of graduation, and the title of your piece.



12



13



14



15



16

1 "Yoga of Devotion", Dora Wang, Illustration '18 2 "Yin and Yang", Lomornng Thaing, Illustration '18
 3 "The Emperor", Minjeong Kim, Illustration '18 4 "Mouth", Endia Kneipp, Illustration '18 5 "Of The Moon", Melina Illinger,
 Illustration '21 6 "Untitled", Han Gao, Illustration + Jewelry and Metals '20 7 "Senua", Jack Seber-Merolla, Animation '19
 8 "Tamarack Lean-to", Anna Pausch, Printmaking + Fibers '15 9 "Mmfff Inverted", Jean-Paul Alexandre, Painting + Industrial
 Design '20 10 "Mushroom", Endia Kneipp, Illustration '18 11 "When the Raven Comes", Austin Robichaud, Industrial Design '21
 12 "Op Art #1", Jorge Jimenez, Illustration '18 13 "10.3.17", Soyeon Lim, Illustration '18 14 "Untitled", Haley Jepson, Illustration '18
 15 "Pop Up Poppy", Biana Bova, Illustration '19 16 "Little Red", Minjeong Kim, Illustration '18



MOVIE REVIEW

BY JARYD MASSARO

It (2017) is a remake of the original 1990 film, based on Stephen King's horror novel classic of the same name. The story follows the experiences of seven children as they are terrorized by a demonic being that exploits the fears of its victims. Fans of the original *It* will most likely be pleased with this iteration, as it includes many of the aspects that made the original so iconic, while simultaneously imbuing its own qualities and distinct voice into an updated and decidedly creative film.

Fans of the novel will also be pleased with the movie's handling of its source material, as even author Stephen King has publicly praised this iteration. The film did not shy away from any kind of adult themes, but actually took great care in not portraying a group of characters who were only victims. Instead of depicting much of the taboo moments that the book embraced, it often made implications of the abuse that the characters endured instead, allotting more screen time for viewers to bond with the characters rather than simply pity them.

Horror movies fans, on the other hand, may be disappointed as this film has an staggering number of genuinely funny moments. And these moments definitely fit within the narrative, which follows the lives of a group of children at perhaps their most awkward tween age. The friends spend much of their dialogue ragging on each other (and each other's mothers) in a completely believable, children-trying-to-be-adults manner. The dialogue is often fast-paced, which only enhances the comedy as you try to keep up with their banter, until someone says something so out of place that it sends you reeling with laughter. The movie contains a collection of memorable one-liners and numerous hilarious conversations or situations.

Admittedly, the movie does fall flat when handling some of its more dramatic moments. In some instances, characters will just give the audience a narration of what is already heavily implied, resulting in some very heavy-handed dialogue. While these moments can be attributed to the film staying true to the campiness of the original, they still feel odd in an otherwise very tight script.

The true horror sequences of the film honestly left the viewer wanting more. While there were scenes that attempted to give the audience a legitimate scare, they felt less sinister with the majority of the film embracing comedy and campiness. That isn't to say that there were no quality scares in the movie (with one jump scare in particular landing very well), only that horror fans may feel cheated with most of the movie veering away from what might be considered traditional horror story beats. But this departure from horror is actually where this film really shines through, by bringing together a supernatural, *Goonies*-style adventure.

By taking *It* out of the horror category and recognizing it as more of a hybrid of genres, this new approach allows us to truly appreciate the inventiveness that went into this production. One notable

instance occurs when the camera matches the movement of Pennywise the clown dancing about in what can only be described as an unsettling use of cinematography. Beyond that, the CGI throughout the film, largely placed on Pennywise himself, is very effective in capitalizing on the horrific nature that a literal demon would portray.

While the CGI was seamless, the innate creepiness that is Pennywise can largely be attributed to actor Bill Skarsgård's performance as the creature. Tim Curry's unnerving performance was a large part of the original film's success. However, Bill Skarsgård fills his shoes quite well with his reimagining of the clown. Bill's *It* feels far more ancient and sinister, which nicely ties into the mythology of the character. His rendition is a true feat, especially when he delivers what could have been laughable dialogue and behavior in a very menacing manner, something that the original *It* often struggled with.

Aside from Skarsgård's performance, the child actors in this movie were nothing short of incredible. Each actor brought to life a believable character that copes with their own inner demons. In addition, the deep level of chemistry between them implies that the actors' friendships exist off-screen as well. Horror movies don't often lend themselves to this kind of interpersonal connection between characters, which is another highlight of this film's genre-blending. This horror-drama-adventure crossbreed lands on its feet remarkably well and manages to retell a classic in a worthwhile movie-going experience. **C**

